THE CLEVELAND MUSEUM OF ART

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For the entire year of 1975, sculpture and its history will be the focus of an innovative program of exhibitions, public lectures, and related events sponsored jointly by Case Western Reserve University and the Cleveland Museum of Art, with the cooperation of the Cleveland Institute of Art and other Cleveland area arts organizations.

A lecture at 3:00 p.m. Wednesday, January 22, by artist and writer Suzi Gablik at the New Gallery, 11427 Bellflower Road, will initiate the program, which is entitled "Sculpture Directions '75." A week later, two exhibitions will open -- the first, a show of kinetic sculpture by Italian-born Claudio Marzollo, at the Mather Gallery of Case Western Reserve University, on January 28. On January 29, the Cleveland Museum of Art will open a major exhibition of Louise Nevelson's wood sculptures.

Later this spring there will be a series of lectures and student workshops with leading contemporary sculptors, among them Anthony Caro, Richard Hunt, Joseph Kosuth, and Richard Stankiewicz.

Martin Friedman, Director of the Walker Art Center in Minneapolis, artist and critic Athena Tacha, and art historians George Levitine of the University of Maryland, and Otto-Karl Werckmeister of the University of California at Los Angeles also will be here to lecture.

During the fall, the internationally known scholar H. W. Janson, whose book the History of Art is perhaps the most widely read general text on art, will be in Cleveland, teaching two courses at Case Western Reserve University,

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and a course at the Cleveland Museum.

A large-scale exhibition of sculpture, representing both Eastern and Western traditions, is planned for a fall opening at the Museum, as is a show of Renaissance bronzes from the Museum and other Cleveland collections.

Supported in part by a grant of $50,000 from Case Western Reserve University, "Sculpture Directions '75" has been organized, according to Dr. Inabelle Levin, Acting Chairman of the Case Western Reserve Art Department, "to re-examine, in historical perspective, a medium which in many ways has been neglected by all but its practitioners.

"Frequently, museums are viewed primarily as picture galleries, and their three-dimensional works receive insufficient notice. Many school curricula give little attention to sculpture, and few private collectors gravitate to three-dimensional works," she continues.

"By drawing on the resources of numerous institutions and organizations, we hope to develop -- for both the student and the general public -- a greater awareness and understanding of the sculpture medium and its extraordinary versatility," Dr. Levin adds.

During the 1975 spring semester, emphasis will be on 20th century sculpture and its creators. In the fall, the program will concentrate on the early traditions in sculpture, beginning in the ancient world.

First event in the spring program, the January 22 lecture by Suzi Gablik, will deal with "Progress in Modern Art," a theme which relates to Ms. Gablik's interest in the connections between art and the sciences. She currently is at work on a book, Progress in Art: A Theory of Change, to be published later this year.

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Born in New York, Ms. Gablik studied briefly at Black Mountain College in North Carolina, and received her B.A. from Hunter College. Since 1966 she has lived in London.

A painter as well as a writer, she has participated in numerous group shows, and in 1972 had a one-woman exhibition at the Terry Dintenfass Gallery in New York. She also was a co-organizer, with writer John Russell, of the exhibition "Pop Art Redefined," held at the Hayward Gallery in London in 1969 for the Arts Council of Great Britain.

Ms. Gablik has written for the magazines Art News and Art and Artists. Together with John Russell, she edited the widely read anthology on pop art, Pop Art Redefined. She also is the author of a book on surrealist René Magritte.

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